

THE DRAMATIC MAGAZINE.

APRIL 1, 1829.

THEATRICAL JOURNAL.

DRURY LANE.

MONDAY, March 2.—*Measure for Measure*; Shakspeare.—*Ballet.*—*Don Giovanni*; Moncrief.

The original story upon which this play is founded is borrowed from Cynthio Geraldi's novels. The scene in the novel, like the play, is laid at Vienna; but Shakspeare has made some material variations from Cynthio's text. In the original, Claudio is executed, and the Governor sends the head of his victim, with an air of infernal triumph, to his sister Isabella, after he had seduced her, by the most fallacious promises, to yield to his desires. In the novel, the Governor marries Isabella, to conceal the disgrace attendant on her pregnancy, and the deceived lady implores the Duke (in Cynthio an Emperor) to spare her husband's life, although he had been her brother's murderer. But all these unnatural occurrences are wisely eluded by the introduction of the episode of Mariana, who is aptly created by Shakspeare to furnish him with a power to avoid such incongruities.

Miss Phillips undertook, for the first time, the part of the heroine. Isabella is the most glowing portrait of exalted virtue that a poet ever delineated; for where can we find so sublime an instance of heroic courage, strong sisterly affection, and magnanimous suffering? In reviewing the character, we may exclaim with the poet,

———“ But if there can be virtue,
A power that can preserve us after ashes,
And make the name of men out-reckon ages,
This woman has a god of virtue in her.”

There were several touches of Miss Phillips's performance of this very difficult character that evinced an extraordinary knowledge and proficiency of the histrionic art; though, at the same time, we should be very bold and dangerous flatterers were we to say that her acting at all approached to perfection. Among many successful scenes, we have to notice her appeal to Angelo to spare her condemned brother's life; it

was most touching, most forcible, and spoke home to the heart. She was also extremely happy in the exquisite truth with which she delivered our immortal bard's emphatic eulogy on the godlike attributes of mercy. We were also much pleased with the correctness and beauty of her declamation, in speaking the following reproof to Angelo,—a reproof more pregnant with verbal nerve, philosophic strength, and moral beauty, than any one passage to be found in the wide range of dramatic literature :

—————“ Oh ! 'tis excellent
To have a giant's strength, but tyrannous
To use it like a giant.”

We must not omit the glowing burst of indignation, when she abjures all affinity and alliance with her brother, on beholding him wavering in his resolutions, and eager to consent to his sister's shame, in order to prolong a forfeit life. Mr. Young's Duke, from first to last, as well when he supports his high rank and station, as when he assumes the garb of a friar, was a finished performance, blending dignity with ease, and firmness with feeling. Mr. Cooper's Angelo is liable to the objection of being on the whole too formal, and betraying at times too palpable symptoms of hypocrisy, for his character so long to have remained misunderstood. This gentleman has, in the course of the season, sustained a greater variety of characters, first, second, and third rate, than any person we recollect, and gets through them all very creditably ; yet few persons would say Mr. Cooper possessed much versatility of talent. The less we say about Mr. J. Vining's Claudio the better. In the lighter parts of the play Mr. Jones is entitled to much applause for his spirited personation of the gay, the thoughtless, and volatile Lucio. Mr. Harley's Pompey is a truly ludicrous performance. The same may be said of Mr. Webster's Froth. The play was received with great approbation by a very excellent house.

TUESDAY, March 3.—*Peter the Great* ; Morton and Kenny.—*Ups and Downs* ; Poole.

The new drama, to the great dismay and astonishment of the managers, authors, and composers, music-sellers, actors, &c. &c. has completely failed to draw, and has therefore, as little Keeley observes, been withdrawn. Had the hero of Sweden been made a more prominent part, and sustained by Mr. Farren, and all the tiresome loves and adventures of Alexis, Dorinski, &c. been cut out, we think the play would have been successful.

WEDNESDAY, March 4.—No performance.

THURSDAY, March 5.—*Caswallon* ; Walker.—*Deaf as a Post* ; Poole.—*Charles the Twelfth* ; Planché.

FRIDAY, March 6.—No performance.

SATURDAY, March 7.—*Every One has his Fault*; Mrs. Inchbald.—*Charles the Twelfth*; Planché.—*Amoroso*.

MONDAY, March 9.—*Measure for Measure*.—*Ballet*.—*Der Freischutz*.

TUESDAY, March 10.—*Casket* (first time).—*Ballet*.—*Youthful Queen*; Shannon.

Dramatis Personæ.—The Grand Duke, Mr. AITKEN; Count Blomberg, Mr. W. FARREN; Ludolph, Mr. BRAHAM; Wilbert, Mr. JONES; Starlitz, Mr. WEBSTER; Charles, Mr. HARLEY; Bernhalt, Mr. COOPER; Emmeline, Miss BETTS (her first appearance); Adela, Miss LOVE; Madame Bernhalt, Mrs. W. WEST.

The plot of the new opera is as follows: Count Blomberg has two daughters, Emmeline and Adela, whom he resolves shall immediately wed two persons he has never seen. The first he wishes to marry the nephew of Bernhalt, the court jeweller, and the other Wilbert, the son of an old friend; but these young ladies, as is the wonted custom of all heroines, whether of romances or operas, have already bestowed their affections; for Emmeline is in love with a stranger who had lately saved her life, (of course at the hazard of his own,) and Adela fancies herself deeply in love with her cousin Charles, whom she has not seen for eight years. Leaving the Count to overcome these difficulties, we turn to Bernhalt's house, who is on the point of setting off with Ludolph for Blomberg Castle. It appears that Bernhalt has no nephew, but has agreed to pass his friend Ludolph off as such, in order that he may ascertain whether the lady of the name of Emmeline, whom he had a short time ago prevented from being run over, is the Count's daughter. The jeweller, however, is prevented from accompanying his friend, and it is resolved that Ludolph shall go to the castle alone; but previous to his departure he deposits with him a casket of jewels worth 12,000 ducats, together with the writings of his estates. To the castle Ludolph goes, is well received by the Count, discovers Emmeline to be the person he had so anxiously wished to meet, and the act concludes with the lovers singing a duet.

Act II.—Miss Adela having prevailed upon her fond father to write to Wilbert to delay his coming to the castle, gives the letter to Starlitz to take. At this juncture Wilbert arrives, obtains possession of the letter, and finding that the inhabitants of the mansion are not inclined to receive him in his own character, he resolves to pass himself off as Charles, the Count's nephew. The Baron enters, and Wilbert makes a variety of affectionate gesticulations, which the other cannot comprehend; at length he informs him that he is his nephew Charles. The

Baron is tempted to exclaim with Foigard, "Devil take the relationship," he being, of all persons, the one he least wished to see at this time, and is therefore eager to hurry him out of the castle before he sees Adela; that lady, however, presently enters, learns that the gentleman is her cousin, eagerly rushes towards him, is of course delighted to see him, and, what is very astonishing, expresses little or no surprise at the very great change in his appearance. (Now mark, courteous reader, Mr. Jones wears a black wig and Mr. Harley a white one.) The Baron being obliged to leave the room, Adela questions her supposed cousin on their early pastimes, which of course very much perplexes Wilbert for replies. The lady finally quarrels with him for not having the ring she placed on his finger when they last parted. The Count returns, and orders him instantly to quit the castle. While Wilbert is puzzled how to act, Charles arrives, who is an awkward blockhead, and makes himself known to Wilbert, (as he is in great distress on account of some heavy bills that have been sent to his uncle,) who advises him to call himself Mr. Wilbert. He is accordingly introduced to the Count as such, who is as much delighted at his arrival as the daughter is annoyed, and who, moreover, thinks him to be a terrible ugly fellow. The Count now discovers that Ludolph had appeared to him under a false title. The act concludes with the two setting off for Frankfort, in order that Bernhalt may produce the jewels, and convince Blomberg of Ludolph's respectability.

The last act opens with the arrival of the Count and his intended son-in-law at the jeweller's house, who firmly denies that any casket of jewels had been left with him, and calls in his wife, who also declares the same, and Ludolph leaves the house in a half-distracted state. We now return to the castle, where all mistakes are cleared up. Adela is disgusted with her old playfellow, and perfectly satisfied with her new lover. The last scene is the palace of the Grand Duke, to whom Ludolph has stated his wrongs, and, as a foreigner, thrown himself on his protection. Bernhalt, accompanied by the Count, enters: after a long cross-examination, the Grand Duke (he ought to have been called *arch* Duke) commands the jeweller to write the following note to his wife: "All is discovered; send the casket by the bearer." This, of course, Bernhalt refuses to do. The Grand Duke then manages to get his signet-ring, under a pretext, and sends it to his wife with a message to the above effect. This stratagem succeeds; for the wife presently enters with the "damning evidence" in her hand. Bernhalt is led off to prison. Emmeline and the remainder of the *dramatis personæ* enter, and the opera concludes with the double union of Wilbert and Adela, Ludolph and Emmeline.

This new opera is also the production of Mr. Lacy, who appears determined to make up in quantity what he lacks in quality. When a man writes much, who ought not to write at all, he must write a great deal

of nonsense. What a man *must* do, he does. We thought, when witnessing the representation of the Step Mother, the Soldier's Stratagem, the Orphan of Russia, &c. that certain of our playwrights had attained to the very summit and *acmé* of folly, and that the impossibility of proceeding further in the pursuit furnished a rational ground of hope for reformation. But, vain and futile hope! for our writers have discovered an art and mystery unknown to the dramatists of former times, of refining upon nonsense, and improving in extravagance. We shall make no comment on the new opera, save that at the conclusion the disapprobation was so great as to prevent Mr. Cooper from announcing it for repetition. The music is by Mozart, and has never been performed in this country. Some of the airs possessed the brilliancy of that composer, but there was a great sameness about them, as they were all set in a slow movement.

Miss Betts appeared for the first time at this theatre, and was very favourably received. The quality of her voice is good, she is a very practised musician, and gave the airs allotted to her with very great success; but she evinces no feeling in her singing; it is more calculated to perplex than delight, and reminds us of an anecdote, as Sancho would say, pat to the purpose. When Ferrari, the great master of the bravura style, played a favourite and intricate composition to the illustrious Geminiani, he rested upon his violin with much self-satisfaction, and eagerly asked the opinion of that great master as to the merits of his performance, "Your execution, Sir," replied Geminiani, "is wonderful, but it has only affected my *ears*, not my *heart*." The airs allotted to Miss Love met with little approbation, and Mr. Braham sung with but little spirit.

The acting was very good. Mr. Jones, Mr. Harley, and Miss Love, spite of the gross improbability of the situations, occasionally betrayed the spectator into a laugh. Mr. Cooper had a character allotted to him that would have pleased a Coborg audience beyond measure. Mr. Braham was very energetic in the last scene, and Mr. Farren was a very pleasant old gentleman.

WEDNESDAY, March 11.—Handel's *Oratorio* of the *Messiah*.

THURSDAY, March 12.—*Rienzi*.—*Deaf as a Post*.—*Charles the Twelfth*.

FRIDAY, March 13.—No performance.

SATURDAY, March 14.—*Casket*; *Lacy*.—*Ballet*.—*The Illustrious Stranger*; *Kenny*.

MONDAY, March 16.—*Caswallon*.—*Ballet*.—*Der Freischutz*.

TUESDAY, March 17.—*Siege of Belgrade*; Cobb.—*Love in Wrinkles*; Lacy.—*Charles the Twelfth*.—Katherine (first time) Miss BETTS.

WEDNESDAY, March 18.—*A Grand Performance of Antient and Modern Music.*

THURSDAY, March 19.—*Rienzi* (31st time).—*Deaf as a Post*.—*Charles the Twelfth*.

FRIDAY, March 20.—No performance.

SATURDAY, March 21.—*Provoked Husband*; Vanburgh and Cibber.—*Ballet*.—*All at Sixes and Sevens*. (first time.)

Dramatis Personæ.—Lord Townly, Mr. YOUNG; Manly, Mr. COOPER; Sir Francis Wronghead, Mr. W. FARREN; 'Squire Richard, Mr. HARLEY; John Moody, Mr. LISTON; Count Basset, Mr. BROWNE; Lady Townly, Miss PHILLIPS (her first appearance in comedy); Lady Grace, Mrs. FAUCIT; Lady Wronghead, Mrs. C. JONES; Miss Jenny, Miss LOVE.

Among all the stock comedies which our theatres are in the habit of representing, this is, in our idea, the very best. Its formation is natural, and its incidents probable; and there is a moral involved in nearly all the scenes, which, if duly attended to, must prove advantageous to a major part of the auditors. How many calamitous events might have been prevented in the higher circles of life, had the abettors and perpetrators of connubial infidelity but taken a lesson of caution and propriety from the passing miseries incidental to the matrimonial disputes between Lord Townly and his lady.

There is a curious anecdote relating to this piece, which perhaps some of our readers may not have met with. The comedy was originally begun by Sir John Vanburgh, who died before he had finished it. What he left was little more than those comic scenes relative to the Wronghead family. The serious part is entirely Cibber's composition. This serious part was conjectured to be Vanburgh's, and, under this notion, highly applauded the first night by Cibber's enemies; while the part really Vanburgh's was censured and condemned, on the supposition of its being written by Cibber. This partial injustice obliged Cibber to publish his part and that written by Vanburgh separately, when his enemies were shamefully convinced that the influence of their prejudice had led them, through mistake, to applaud what they would willingly have censured.

It is the imperative duty, however painful, of the critic, always to deliver his sentiments in the most free and open manner; his motto should ever be,

—“Nor fear to strike,
Where justice bids me on, nor dare to strike
Where she forbids.”

To praise is far more congenial to our disposition than to censure, and fain would we relinquish the painful task of reviewing Miss Phillips's performance of *Lady Townly*: we say painful, it being little more than a complete failure. We do not mean to assert that Miss Phillips is to blame for appearing in the part of *Lady Townly*, but we think the managers acted very injudiciously in placing her in a character in which it was hardly possible for her to succeed. A person may be taught to sing, to play, to dance, to recite, or to excel, provided there is genius, in any other accomplishment; but the almost indescribable grace and manners of a lady, not only moving, but taking the lead, in the first circles, are not to be taught; they are to be acquired. That Miss Phillips has not had the time or opportunity to acquire all these superior excellencies, is a proposition we may very safely venture upon; but, independent of this, the lady has little or no genius for comedy; her manner was not sufficiently vivacious, and her humour

“Was like the forced gait of a shuffling nag.”

Mr. Young's performance of *Lord Townly* was that of a perfect gentleman, a man of talent, and of the purest sensibility. In the scene where he informs his lady of his having determined on a separation, there was a noble and commanding earnestness in his countenance, a melancholy grandeur in the fine cadences of his voice, which made a deep impression on the audience. All the other characters were so admirably sustained, that there is little for the critic to say. At the conclusion Mr. Young came forward, and announced the comedy for repetition, “with your permission,” on Thursday and Saturday.

After the play a new farce was produced, called *All at Sixes and Sevens*, from the pen of Mr. C. Dibdin, which, to use the phrase of a popular author, “was strangled in its birth.” The characters were,—

Ebenezer, Mr. GATTIE; Whirlton, Mr. JONES; John Stubb, Mr. LISTON; Spruce, Mr. HARLEY; Grubb, Mr. HUGHES; William, Mr. LEE; Dob, Mr. W. BENNETT; Muzzle, Mr. WEBSTER; Miss Varnish, Mrs. ORGER; Betty, Mrs. WEBSTER; Miss Stubb, Miss LOVE.

As this composition has been ushered into the world under the designation of a farce, it may naturally be concluded that it has a plot; perhaps it has two, though we must confess our humble abilities will not permit us to understand the author's intention; but such parts of it as we are enabled to depict and decypher, we will.

Whirlton is a young man of fashion, and of considerable property, which he is not to come into possession of till the age of twenty-five; he therefore borrows money of a Jew, which his guardian Ebenezer hearing of, informs the Jew that there is a clause in the will to this effect:

should Whirlton borrow any money before he arrives at the age of twenty-five, the whole of the fortune is to go to him (Ebenezer). Whirlton, hearing of this clause, starts off with Miss Stubbs, a farmer's daughter (who has just left the fashionable boarding-school of Miss Varnish,) whom he meets by accident in the street, for Gretna Green. They are pursued and taken. Whirlton is arrested by the Jew Grubb, and placed in the King's Bench, and is shortly released by Ebenezer, who invented the scheme in the clause of the will to check his ward's extravagant disposition; while the fair partner of his Gretna Green excursion marries William, an old sweetheart. The piece altogether was so truly absurd, that the cries of "Off, off, off," soon became pretty general. This brought on Mr. Cooper, who stated that it was neither the interest nor the wish of the managers to thrust any production on the public. The farce was by the author of several popular pieces; and if they would give it a fair hearing, he pledged himself that, if it was then disapproved of, it should be withdrawn. It has accordingly been withdrawn. The great fault was the dialogue, which was composed of some of the vilest puns we ever heard. The acting was very good. Mr. Liston had the part of a Hampshire farmer, whose constant phrase was "Excuse my joke." Mr. Harley was a pert valet, and a corrector of phrases, a sort of walking dictionary. Mr. Jones was very amusing, especially in the last scene, when confined in the King's Bench. His entering in the regular bankrupt's costume, with a candle dangling on his finger, four muffins in his hand, and an ounce of "five-shilling green and four-and-eightpenny black;" this, together with his horror on his hearing that a barber was chum'd on him, produced some laughter. Miss Love made the most of her part, in the character of a farmer's daughter, blessed with all the affected airs and graces of a boarding-school Miss, speaking bad French, and imitating the waddle of her foreign governess.

MONDAY, March 23.—*Measure for Measure.—Deaf as a Post.—Illustrious Stranger.*

TUESDAY, March 24.—*Artaxerxes; Arne.—Portrait of Cervantes.—Haunted Inn.*

Artaxerxes, first time, Miss BARTOLOZZI; Mandane, Miss BETTS.

WEDNESDAY, March 25.—*Performance of Ancient and Modern Music.*

THURSDAY, March 26.—*Provoked Husband.—Ballet.—Charles the Twelfth.*

FRIDAY, March 27.—No performance.

SATURDAY, March 28.—*Provoked Husband.—Ballet.—Critic.*

COVENT GARDEN.

MONDAY, March 2.—*Virginius*; Knowles.—*Battle of Pultawa*.

A Mr. Pemberton, who has obtained great professional celebrity in several of our provincial theatres, and who moreover gives lectures on the drama, appeared this evening in the part of *Virginius*. Mr. Pemberton's figure is below the middle stature, but is well proportioned; the outline of his features is good; his eye is full, but lacks lustre; his countenance is thin, and has a care-worn look, which renders it incapable of any great variety of expression. His action is awkward, and his whole deportment stiff and pedantic. His voice wants fullness and depth of tone, and even in level or pathetic dialogue possesses but little harmony or pathos; it is ill calculated either to subdue or command the passions. Though he cannot be styled an imitator, his representation of *Virginius* was evidently modelled after Macready's. Yet, with all the imperfections we have enumerated, Mr. Pemberton deserved and obtained, in several scenes, the warmest applause. The first three acts went off heavily. The whole of that beautiful scene, where *Virginius* betroths his daughter to *Icilius*, and which former representatives made so touching and impressive, Mr. Pemberton gave with very little effect. But in the appalling part of the drama, where the wretched father "with his own hand slays his only daughter," his acting may almost be said to have commanded the attention of his auditors. The deep agitation ere he struck the fatal blow; and his motionless attitude, with all the horror of his own act fearfully delineated on his countenance, after it was accomplished; though, in our opinion, he delayed the fatal stroke too long, for we think had *Virginius* been so long meditating the sacrifice, the father's feelings would have prevented it from being completed. In the last act Mr. Pemberton's manner has been censured by many of the critics, as being too violent and exaggerated, especially in the prison scene with *Appius*; but does not the fault lie with the author, in having introduced so disgusting a scene? The expression of his countenance, when he seizes on the tyrant, had the most fiend-like and determined look of vengeance we ever witnessed, and caused an involuntary shudder in many of the spectators.

At the conclusion there was considerable applause, and Mr. Pemberton was loudly called for, but did not appear. There was a very tolerable house.

TUESDAY, March 3.—*Oberon*; Planché.—*Battle of Pultawa*.

WEDNESDAY, March 4.—No performance.

THURSDAY, March 5.—*Recruiting Officer*; Farquhar.—*Ballet*.—*Bottle Imp*.

FRIDAY, March 6.—A Grand Performance of *Ancient and Modern Music*, under the direction of Mr. Hawes.

SATURDAY March 7.—*Maid of Judah* (1st time).—*Battle of Pultawa*.

Dramatis Personæ.—Cedric of Rotherwood, Mr. H. PHILLIPS; Ivanhoe, his son (under the guise of a Pilgrim), Mr. WOOD; Wamba (the Jester), Mr. KEELEY; Gurth (the Swineherd), Mr. FARLEY; Robin Hood, Mr. DIDDEAR; Little John, Mr. O. SMITH; Oswald, Mr. HENRY; Friar Tuck, Mr. BARTLEY; Allan-a-Dale, Mr. MEARS; Miller, Mr. J. ISAACS. *Normans*. Sir Lucas de Beaumanoir (Grand Master of the Templars), Mr. EVANS; Sir Brian de Boisguilbert, Mr. WARDE; Sir Maurice de Bracey, Mr. G. STANSBURY; Damian, Mr. HOLL; Albert de Malvoisin, Mr. BIANCHI TAYLOR; Herald, Mr. IRWIN; Warder, Mr. TURNOUR; Norman Troops, &c. *Jews*. Isaac of York, Mr. EGER-TON; Rebecca, his Daughter (the Maid of Judah), Miss PATON.

The vigorous and beautiful tale of Ivanhoe has been so frequently dramatized, and at the same time must be so familiar with all admirers of literature, that we shall depart, in this instance, from our usual plan of detailing the plot of every new production. Mr. Lacy is the author of the present drama, and the whole interest lies in Rebecca, the Jew's daughter, the only female character introduced. Cedric is almost immediately reconciled to his son, and Brian de Boisguilbert (as in the former drama produced at this theatre) has many of the sins of Reginald Front de Bœuf, as well as his own, to answer for. As a literary production it is truly contemptible, and not to be considered or reviewed in that light. It is of the music we have to speak, which is ably selected from the operas of Semiramide, Comte Ory, Armide, Donna del Lago, and other of Rossini's compositions. All the songs, chorusses, &c. are very happily introduced, and reflect great credit on Mr. Lacy's arrangement. But the chief attraction of the opera lies in the skill, mind, and wonderful ability displayed both in the acting and singing of Miss Paton. We shall not particularize the various pieces of music in which she excelled, but we think that the narrative song in the first act, and the difficult cavatina at the commencement of the second, are most entitled to notice. Of Miss Paton's acting we cannot speak too highly, for she gave such force and beauty to the part of Rebecca, as to become not only an object of delight, but a high example for the imitation of others. In every part of the character we had reason to approve, and frequently to admire. There was one scene in which she was so prominent as to excite the approval of every judicious person in the theatre; and that was in the 3d act, (when before the Grand Master,) by the air of majestic dignity, blended with feminine softness, when she threw down her

glove, demanding a champion. Next to Miss Paton, Mr. Egerton deserves very favourable notice, for the great feeling and pathos he displayed in the part of Isaac. He met with the deserving applause in the dungeon scene, where he pleads to the Templar to spare his daughter's honour. Mr. Phillips was of great assistance to the opera, by the richness of his base tones in the concerted pieces. Mr. Wood proved that, notwithstanding the great taste he has displayed in singing English ballads, he is unequal to the scientific music of the Italian operas. The other characters were well sustained. The piece was received with the loudest approbation by one of the most crowded houses of the season.

MONDAY, March 9.—*Merchant of Venice*; Shakspeare.—*Giovanni in London*; Moncrieff.

Mr. Pemberton appeared this evening in the part of Shylock, and more than improved the very favourable impression which he had made by his performance of Virginius; his faults, physical and acquired, were not so apparent, and the turbulent and unsatisfied passions of the Jew were given with much truth and energy. On the Jew's final exit, after his sanguinary scheme of revenge has been completely blasted, Mr. Pemberton made what is technically termed a new point. Kean, it will be recollected, replies to Gratiano's jest of the twelve god-fathers, by throwing the whole expression of his countenance into one look of withering scorn, while Mr. Pemberton turned round with an air of defiance. On the whole, we must observe on this gentleman's performance, that, notwithstanding some passages showed great force of observation and a sound judgment, it may be classed more under the head of an able lecture on the part, than a theatrical representation. He is constantly giving (and clearly understands) the author; yet not sufficiently dramatic. The Bath critics, some time ago, spoke very highly of his performance of Sir Edward Mortimer. We regret he has not tried that character in London, as he succeeds most in pourtraying the violent emotions of the soul; and his gloomy, care-worn look, and the wild expression of his eyes, are admirably adapted for that character. The house was well attended.

TUESDAY, March 10.—*Maid of Judah*; Lacy.—*Battle of Pultawa*.

WEDNESDAY, March 11.—No performance.

THURSDAY, March 12.—*Sublime and Beautiful*; Morton.—*Invincibles*; Morton.—*Battle of Pultawa*.

FRIDAY, March 13.—Performance of *Ancient and Modern Music*.

SATURDAY, March 14.—*Maid of Judah*.—*Battle of Pultawa*.

MONDAY, March 16.—*Hamlet*.—*Miller and his Men*; Pocock.

TUESDAY, March 17.—*Maid of Judah*.—*Battle of Pultawa*.

WEDNESDAY, March 18.—No performance.

THURSDAY, March 19.—*Recruiting Officer*.—*Home, Sweet Home* (first time).

Dramatis Personæ.—Captain La Roche, Mr. FAWCETT; Colonel Henry La Roche (his son) Mr. WARDE; Edward Malaise, Mr. WOOD; Chevalier Charles Valcour, Mr. Wrench; Natz, Mr. KEELEY; Bronze, Mr. MEADOWS; Madame Germance, Madame VESTRIS; Florine, Miss FORDE; Lisette, Miss GOWARD. The Overture and Music, with the exception of the National Airs, composed by Mr. BISHOP.

Henry La Roche, some years ago, left his native village, a poor ensign, deeply smitten with a young Savoyard, to whom he had given a written promise of marriage. During his absence the village-girl has married a rich old gentleman, and is become a widow of 3000*l.* a year. Henry (now Colonel La Roche) is about to return to his native village, and wishes to see his betrothed under an assumed name, as he is scrupulous whether an humble Savoyard is suitable to be a colonel's wife (not having heard of her first marriage). His intention is, however, betrayed to the lady by his father, and she is determined to give him a Roland for an Oliver. Accordingly she appears to him in the guise of a gay widow, and quite enchants the colonel with her beauty and accomplishments. She then assumes the garb of the humble Savoyard, and equally delights him with her modest grace and simplicity, so that the Colonel is puzzled which to chuse. At length his honour compels him to marry his first love, and he accordingly declares his intention to the widow. The lady pretends to faint, and while he is endeavouring to extract the cork from a smelling-bottle, she throws off the garb of the gay widow, and appears in the dress of the Savoyard.

The other portion of the piece is occupied with Edward Malaise deserting from his regiment, for the sole purpose of viewing his native valleys; and, after having given his friends and his love Florine a great deal of trouble, his pardon is obtained.

The piece itself has very little merit, the dialogue being very common-place; and the plot (that much-abused term) and incidents were very stale; but the music was pretty, the scenery beautiful, and the acting excellent. Madame Vestris was most bewitching as the amiable Savoyard; Warde, easy and agreeable as the Colonel; Wrench, impudent and familiar, as the good-natured Valcour; and Wood and Miss Forde had some very pretty airs allotted to them, which they gave with all due effect. The opera was received with very great applause by a crowded house.

FRIDAY, March 20.—A Performance of *Ancient and Modern Music*.

These performances have met with very indifferent success this season, notwithstanding there has been a very efficient company, and the selections have been made by Mr. Hawes with great taste and judgment.

SATURDAY, March 21.—*Maid of Judah*.—*Battle of Pultawa*.

MONDAY, March 23.—*Romeo and Juliet*.—*Home, Sweet Home*.

TUESDAY, March 24.—*Maid of Judah*.—*Auld Robin Gray* (a new divertisement).—*Raising the Wind*; Kenney.

WEDNESDAY, March 25.—No performance.

THURSDAY, March 26.—*Home, sweet Home*.—*Invincibles*.—*Frankenstein*.

FRIDAY, March 27.—A Grand Performance of *Ancient and Modern Music*.

Handel's noble composition of Alexander's Feast was executed in the most masterly manner. Miss Paton made her first appearance at these performances.

SATURDAY, March 28.—*Maid of Judah*.—*Auld Robin Gray*.—*Honest Thieves*; Knight.

COBURG.

MONDAY, March 9, 1829.—A new drama was produced here from the pen of Mr. Milner, under the title of *The Spirit of the Waters*; or, *Undine and the Goblin Page*. The plot is as follows: The knight Hulbrand is lured by the Goblin Page, who is an agent of the Water King, to the cottage of Sturmvetter, a fisherman, where he meets with Undine. Fascinated with her beauty, he vows eternal fidelity to her amidst an assemblage of water-gods and Amphitryons. He then brings her to the court of Swabia, where the lady Bertalda, whom he had before been betrothed to, is residing. He is induced by her persuasions to desert Undine, and, to protect himself from the vengeance of her father, the Water-King, seek the aid of the Fire-King. A conflict ensues between the two elements. The Fire-King is of course vanquished, and the piece concludes with the union of the knight Hulbrand and Undine.

Some of the scenery was extremely beautiful, particularly the scene of the Black Valley, which is filled, by the influence of the Water-King, with a rolling torrent. This is instantly changed by the Fire-King into one of liquid fire, and finally, by the Water-King, into a limpid sheet of azure.

Miss Watson displayed uncommon merit in the part of Undine. Her appearance was wild and romantic, and her movements graceful and agile. All the other characters were well sustained. A Mr. Williams seems to be a very energetic and correct actor. Mr. Leach, the American dwarf, who appeared in the Pantomime at Drury Lane this season, plays the part of the Goblin Page, and goes through a variety of astonishing movements, not the least entertaining part of the performance. The house was very well filled; and, notwithstanding the shilling orders, the company seemed quite as respectable as those we have been accustomed to see at the Cobourg.

ADELPHI.

March 14.—Mr. Henry commenced his annual Entertainment this evening. It consisted of *Sayings and Doings, Dissolvent Views, &c. &c.* Mr. Matthews has been so unwell, that his performance of *Monsieur Mallet* has been stopped two nights in consequence.

SURREY.

A long, full, and particular account of the entertaining performances at this theatre shall be given in our next. But, with the exception of Mr. Elliston's *Sir John Falstaff*, the last month has been occupied with benefits.

WEST LONDON.

The public will, no doubt, be surprised to hear that this hitherto losing speculation is in a fair way of amply rewarding Mr. T. Dibdin for his able and enterprising undertaking.

*Instances of the great estimation in which the Drama was held by the
Athenians.*

Acting was instituted on a religious account; and so tenacious were the Greeks, so jealous of the funds which were raised for the celebration of those shews, so watchful that they should not be expended in any other service, that it required not only all the art but all the credit of a Demosthenes, to throw out a hint to the people, and that too but obliquely, for the theatrical money to be appropriated to the advantage of the whole Athenian state, by applying it towards carrying on the war. "Was it me, oh, Athenians! who said the money raised for the exhibition of our plays should ever be laid out in necessaries for the present war? No, no; Jove, the thunderer, bear me witness. I would not so fatally incur the indignation of the people."

The Athenians have been known to lay out a hundred thousand pounds upon the decoration of one single tragedy of Sophocles. Not, sure, as it was merely a spectacle for idleness, or vacancy of thought to gaze at, but because they were the most rational, most instructive, and delightful compositions that human wit had yet arrived at, and consequently the most worthy to be the entertainment of a wise and warlike nation. And it may still be a question, whether this public spirit inspired Sophocles, or whether Sophocles inspired this public spirit?

The divine Socrates assisted Euripides in his compositions; the wise Solon frequented plays even in his decline of life; and Plutarch informs us he thought plays useful to polish the manners, enlighten the mind, and instil principles of virtue in the breast of every beholder. The Grecian states were all encouragers of plays; nay, Epaminondas, who, it is said, was rarely observed to laugh, was a great supporter of comedies.

As arts and sciences increased in Rome, when learning, eloquence, and poetry flourished, Lelius improved his social hours with Terence. A Scipio thought it not beneath him to enjoy the polite and brilliant party. Then triumphed wit indeed.

Mighty Cæsar, who gave laws and freedom to Rome, was an excellent poet as well as orator; he thought the former title an addition to his honour, and never mentioned the names of Terence and Menander but with reverence and respect.

His successor, Augustus, found it easier to make himself sovereign of the world than to write a good tragedy; he began a play called *Ajax*, but could not finish it.

Brutus, the virtuous, the moral Brutus, thought his time not mis-employed in a journey from Rome to Naples, only to see an excellent troop of comedians; and was so well pleased with their performance that he sent them to Rome, with letters of recommendation to Cicero, to take them under his patronage. This too, was at a time when the

city was under no small confusion from the murder of Cæsar ; yet, amidst the tumult of those times, and the hurry of his own affairs, he thought the having a good company of actors of too much consequence to the public to be neglected ; and in such estimation was Roscius held by Cicero, that in pleading the cause of the poet Archias, he speaks of that actor emphatically and affectionately, and says, "Who of us was so brutish of temper, or hard of heart, as not to feel the tenderest emotions from the death of Roscius ; true, he died old, but methinks, for the excellence and beauty of his art, he merited to be exempted from death."

In the days of Augustus dramatic entertainments were the common public diversions of the people through all the provinces of that spacious empire ; had they been deemed immoral, could they have passed uncensured by all our Apostles, who at that time went forth by divine command to convert all nations. No vice, no impiety escaped them ; not only crying sins provoked their censure, they even reprov'd the indecencies of dress, and indelicacies of behaviour. In many places they must certainly have met with theatres : but we have not heard of any one poet or actor who received any reprimand from them. The holy Scriptures does not furnish us with an argument against plays ; on the contrary, we find quotations there in favour of them. The text of St. Paul, "Evil communications corrupt good manners," was an expression of the comic poet, Menander, three centuries before. By the Apostle adopting this sentiment it clearly shews that dramatic writings does not lay under the censure of the Gospel. Would St. Paul, who was one of the most learned men of the Apostles, have incorporated the noted saying of a heathen poet into the Gospel (however moral the expression might be), if plays had been deemed criminal and improper, or if such entertainments had been thought unworthy of Christian auditors ?

A further instance of his respect for dramatic writers, we find in the 28th verse of the xviith chapter of Acts ; it runs thus : "in him we live and move, and have our living, as certain writers of your own have said, for we are his offspring also."

Again, in the 12th verse of the 1st chapter of his Epistle to Titus, he uses the words of Epaminondas the poet, when he says, "One of themselves, even a prophet, said, the Cretans are always liars." Thus the Apostle not only speaks in the words of the poets, but he also vindicates the usefulness, innocence, and morality of the drama. *

(To be continued.)

* The latter part of this paper is taken from a dissertation of Theophilus Cibber.

COINCIDENCES AND IMITATIONS AMONG DRAMATIC WRITERS.

View this majestic ruin, and then judge,
By what remains, how excellent a pile
Grief hath defaced : absent to all things else,
And self-resign'd to silence and despair,
See, he appears his own sad monument.

Marina.

LILLO.

Awhile she stood,
Transform'd by grief to marble, and appear'd
Her own pale monument.

FENTON.

Thus, like the sad presaging raven, that tolls
The sick man's passport in her hollow beak ;
And in the shadow of the silent night
Doth shake contagion from her sable wings.
The Jew of Malta.

MARLOW.

As I have been a vulture to thy heart,
So will I be a raven to thy ear,
As true as ever snuff'd the scent of blood,
As ever flapp'd its heavy wing against
The window of the sick, and croak'd despair.

YOUNG.

It is decreed ; nor shall the fate of Rome
Resist my vow. Though hills were set on hills,
And seas met seas to guard thee, I would through ;
I'll plough up rocks, steep as the Alps, in dust,
And lave the Tyrrhene waters into clouds,
But I would reach thy head, thy head, proud city.
Cataline.

BEN JONSON.

The vow is made, nor shall thy flattering fate,
O Mirza, contradict it ; though thy troops
Hood like a wall about thee ; nay, though Jove
Press all the gods to guard thee, and should arm
Them every one with thunder, I would through ;
I'll tear the groundsels of thy towers up,
And make their nodding spires kiss the centre,
But I will reach thy heart, thy heart, proud victor.
Mirza.

BARON.

This Roman resolution of self-murder,
Will not hold water at thy high tribunal,

When it comes to be argued ; my good genius
 Prompts me to this consideration. He
 That kills himself to avoid misery, fears it ;
 And at the best shows but a bastard valour.
 This life's a fort committed to my trust,
 Which I must not yield up till it be forced :
 Nor will I. He's not valiant that dares die,
 But he that boldly bears calamity.

The Maid of Honour.

MASSINGER.

What more speaks
 Greatness of man that valiant patience,
 That shrinks not under his fate's strongest strokes ?
 These Roman deaths, as falling on a sword,
 Opening of veins, with poison quenching thirst,
 Which we erroneously do stile the deeds
 Of the heroic and magnanimous men,
 Was dead-eyed cowardice and white-cheek'd fear ;
 Who, doubting tyranny, and fainting under
 Fortune's false lottery, desperately run
 To death for dread of death : that soul's most stout,
 That daring all mischance, dares last it out.

The Honest Man's Fortune.

BEAUMONT & FLETCHER.

That eating canker, grief, with wasteful spite,
 Preys on the rosy bloom of youth and beauty.

ROWE.

What a rich feast the canker, grief, has made !
 How has it suck'd the roses of thy cheeks,
 And drank the liquid crystal of thy eyes !

SEWELL.

Even as an aged oak
 Push'd to and fro, the labour of the storm,
 Whose largest branches are struck off by thunder ;
 Yet still he lives, and on the mountain groans ;
 Strong in affliction, awful from his wounds,
 And more rever'd in ruin than in glory.

YOUNG.

Like an aged oak, that long
 Hath fought with tempests, and withstood the rage
 Of burning air, now yields to every gust
 A bough or arm, till one more violent
 Shatters the dried limbs, or quick roots it up.

NABB.

(*To be continued.*)

THE ENGLISH DRAMA, ANCIENT AND MODERN.

There is no subject more replete with romantic interest, with room for philosophic inquiry, materials for the qualification of antiquarian research, and mete food for the poetic mind, than the Drama ; it embraces philosophy, poetry, and romance, in its ample scope ; and the student, he who enters upon the wide field of research, with that love of his subject which ought to animate every one who devotes his pursuit to any particular object, cannot fail to derive unspeakable delight from the perusal of the imperishable works of those older dramatic bards, who, having shed a brilliant light over their own generation, cast a more sober, but an equally vivid reflection upon ours.

The first rudiments of the drama are very similar in every country. The dithrambic hymns to Bacchus bear a resemblance to our mysteries and moralities ; and what was the car of Thespis more than those stages on which these mysteries and moralities, and other peagants were performed ?

It is probable that in England, dramatic representations were revived at a period as early as in any nation in Europe, probably earlier. Wm. Fitz Stephen, a Canterbury monk, who wrote his *Descriptis Nobilissimæ, Civitatis Londoniæ*, probably about 1174, certainly before 1186, says, " London, instead of common interludes belonging to the theatres, has plays of a more holy subject, representations of those miracles which the holy confessors wrought, or of the sufferings wherein the glorious constancy of the martyrs did appear." It thus appears that there were at this early period two species of theatrical entertainments, *viz.* interludes, which, as the worthy monk contrasts them with the other species, were probably of a secular cast ; and miracle plays, which, there is no doubt, were the mysteries that afterwards became so popular. Strutt imagines that the interludes were older than the miracle plays ; and says they were " acted by strolling companies, composed of minstrels, jugglers, tumblers, dancers, hourdains, or jesters, and other persons properly qualified for the different parts of the entertainment, which admitted of a variety of exhibitions." He suggests, that the gaws made by these itinerants excited the cupidity of the monks, and induced them, and other " ecclesiastics to turn actors themselves, in order to have a share of public bounty." But as they could not perform in secular plays without great scandal, " they took the subject of their dialogues from Holy Writ, and played them in their churches." A clerical writer of the period * seems to attribute the introduction, or the patronage, of religious plays by the clergy, to the immorality of the interludes.

Mathew Paris, who wrote about 1240, is the first writer who records

* John of Salisbury, who flourished in the 12th century.

the performance of a particular mystery in England. This was called *Saint Catherine*. It was written by Geoffery, a Norman, who came to England to take charge of a school belonging to the prior of St. Albans; he, however, waited in Normandy too long after he received an invitation from the prior; and when he arrived in England found the school otherwise disposed of; he finally fixed himself at Dunstable, and here the mystery of *Saint Catherine* was composed, probably by his scholars. We find that the sacrist of St. Albans sent Geoffrey some of the sacred vestments in which the characters were attired.

M. Henault says, in his *Abrégé Chron. de l'Hist. de France*, that this was the first attempt towards the revival of dramatic entertainments in Europe; but, according to Fitz Stephen, the drama, such as it was, had been amongst the amusements in England for upwards of a century before. In Italy, we cannot trace the representation of theatrical pieces, either secular or ecclesiastical, higher than the year 1298, in which year on the Feast of Pentecost, and two following days, *The Way of Christ* was represented by the clergy of Civita Vecchia; in France, there are no records of the drama existing further back than 1398, when the mystery of *The Passion* was represented at St. Maur.

The earliest mysteries of which we have any topics now extant, are those of Chester, which were written by Ralph Higden, a Benedictine monk, and compiler of the *Polychronicon*. They exist in MS. in the British Museum, among the Harleian MSS. and are twenty-four in number. They are generally supposed to have been written about the year 1327, and it seems the author had to go three times to Rome before he could obtain leave of the Pope to have them exhibited in the English tongue. These mysteries continued to be performed in Chester for upwards of two centuries and a half; the last time they were represented being in 1600. The following extracts from Archbishop Rogers's MSS. (Harl. 1948,) will give our readers some idea of the mode in which the mysteries were enacted.

"The manner of which playes was thus: they weare divided into twenty-four pagiantes according to the companyes of the cittie, and every companye brought forth their pagiante, which was the carriage or place which the played in. And thei first beganne at the Abbaye gates, and when the firste pageante was played at the Abbaye gates, then it was wheeled from thense to Peritire, at the hyghe Crosse, before the Maior, and before that was donne the seconde came,—and the first went into Watergate streete, from thense unto the Bridge streete, and so one after an other, till all the pagiantes weare played, appoynted for the firste daye, and so likewise for the seconde and the thirde daye—there pagiante or carige was a highe place made like a houze with two rowmes, being open on the tope,—the lower rowme theie apparrelled & drecied themselves, and the higher rowme theie played, and theie stode upon VI wheelles, & when the had donne with one cariage in one place theie wheled the same from one streete to another."

Whoever they were written by, these mysteries were, as the prologue sets forth, regularly represented at Chester at Whitsuntide; and they were considered "to contribute so much to the information and instruction of the people on the most important subjects of religion, that one of the popes granted a pardon of one thousand days to every person who resorted peaceably" to their representation. "And this indulgence was seconded by the bishop of the diocese, who granted forty days of pardon; the pope at the same time denounced the sentence of damnation on all those incorrigible sinners, who presumed to interrupt the due celebration of these pious sports."*

Perhaps our readers may like to see, from a few extracts, how much these mysteries were to contribute to the information and instruction of the people. The first extract is from *The Creation*; this mystery was represented by the Drapers Company, and the following stage direction is given, after the Deity, (who the authors of these entertainments made no scruple of introducing on the stage) has announced his determination to create woman as a helpmate for man.

[*Then GOD doth make the woman of the ribb of ADAM; then ADAM waking, speaketh unto GOD as followeth:*]

Adam.—O Lorde, where have I long bene,
For, since I slept, moch have I seene;
Wounder that withouten weene
Hereafter shall be wiste.

Deus.—Rise up, Adam, and awake,
Here have I formed thee a mate,
Her to thee thou shalt take,
And name her as thy sister.

[*Adam rising up saithe,*]

Adam.—I see welle, Lorde, through thy grace,
Bone of my bone thou her mase,
And flesh of my flesh she hase,
And my shape through thy lave;
Wherefore she shall be called says I aysse
Virago, nothinge amisse;
For out of man taken she is,
And to man she shall drawe,
Of earth thou madest first me,
Both bone and flesh now I see;
Thou hast her given thorough thy portye
Of that life I in me had.

Therefore man kindly shall forsake
Father and mother, and to wife betake,
For in one flesh, as thou tane make
Eyther other for to gladde.

* Warton.

This is a very fair specimen of this mystery ; the following is from the *Deluge*, which was represented by the Dyers. Noah is entreating his wife to enter the ark, after all the beasts and fowls are safely housed therein.

Noe.—Wife come in, why standes thou there?
Thou art ever froward, that dare I sweare,
Come in on Godes halfe ; tyme it were,
For fear that lest we drowne.

Wife.—Yea, Sir, set up your saile,
And rowe forth with evil haile,
For withouten anie faile

I will not oute of this towne ;
But I have my gossipes evrich one,
One foot further I will not gone ;
They shall not drown, by St. John,
And I may save ther life.

They loved me full well, by Christ :
But thou will set them in thie chist,
Ellis rowe forth Noe, when thou list,
And get thee a newe wife.

Noe.—Sem, sonne, nowe thie mother is war o'woe,
By God faith another I doe not knowe.

Sem.—Father, I shall fetch her in I trowe,
Withouten anie faile.

Mother, my father after thee sends,
And biddes thee into yonder shippe wends ;
Looke up and see the winds,
For we bene readie to sayle.

Wife.—Sonne, go again to him and saye,
I will not come therein to-daye.

Noe.—Come in wife, in twenty devill way,
Or ellis stand there without.

Cham.—Shall we all fetch her in ?

Noe.—Yea, sonnes, in Christ's blessing and mine,
I would ye hied, yea, bety me ;
For of this flood I stand in doubt.

The Good Gossipes.—The flood comes fleeting in a-pace,
One every side it spreadeth full fore ;
For fear of drowning I am agast.
Good gossipes, let me draw neare,
And let us drink ere we depart ;
For oft-times we have done so :
For at a draught thou drinks a quart,
And so will I doe or I goe.

(*To be continued.*)

MISCELLANIES.

“ From grave to gay, from lively to severe.”

When Mr. Colman had written his excellent piece called the *Spanish Barber*, elated with the happy incidents which he had chosen, he immediately repaired to Foote to give him an account of it. The wit listened with very great attention, and Mr. C. with great satisfaction explained it, adding that he had fixed upon one of the happiest duets imaginable: “ One fellow sneezing, and another yawning; now I have found a player who sneezes most admirably, but there’s not one I can teach to yawn.” “ Well, well,” returned Foot, with a smile of pleasure; “ that can easily be remedied: take him, whoever he is, to your house, and read the last two acts of the *English Merchant*, and I engage you make him yawn.”

Drury Lane Theatrical Dinner.—On Wednesday the Anniversary Dinner of the Drury Lane Theatrical Fund took place at the Freemasons’ Hall; his Royal Highness the Duke of Clarence in the Chair. A most numerous and elegant auditory congregated to do honor to the occasion. Messrs. Broadhurst, T. Cooke, Bianchi Taylor, Leete, Evans, Fitzwilliam, Stansbury, Nicholson, and Masters Smith, King, and Foster, contributed in no small degree to enhance the evening’s entertainments. The Duke of Clarence, on his health being drank, said, it was his opinion, as a statesman, that no country could be well governed unless it was happily governed, and the happiness of the subject ought to be the first consideration of the state, and that nothing would contribute so much to that happiness as a well regulated and well conducted stage. Mr. Harley, on behalf of the charity, made a most forcible and eloquent appeal to the hearts of the company, which was received with the loudest plaudits. He stated, that from 1793 to 1818 the Fund was so much depressed, that the utmost it allowed to the annuitants was from 30*l.* to 45*l.* per annum; many are now receiving from it an annual income of from 40*l.* to 100*l.* Among the subscriptions announced we have much pleasure to record the following;—His Most Gracious Majesty the King, 100*l.*; his Royal Highness the Duke of Clarence, 50*l.*; the Duchess of St. Alban’s, 50*l.*; the Duke of Bedford, 50*l.*; the Duke of Montrose, 50*l.*; the Marquis of Stafford, 50*l.*; the Marquis of Clanricarde, 50*l.*; the Earl of Chesterfield, 25*l.*; the Earl of Essex, 10*l.* 10*s.*; Lord Fife, 10*l.*; Sir Gilbert Heathcote, 10*l.*; Stephen Price, Esq. 25*l.*; Edmund Kean, Esq. 20*l.*; with a variety of other subscriptions, making in the whole upwards of 1,000*l.*

A Minor Theatrical Fund is, we are glad to hear, about to be established. A second meeting of the actors of the Coburg Theatre, at which theatre the proposition originated, was held on the 13th, when the first subscriptions were received.

DRURY LANE.

	Persons.
The Dress Circle of Boxes will contain 26 Boxes, 9 persons in each	234
First Circle, 14 Boxes, 14 persons in each.....	196
Second Circle.....	480
Private Boxes, 20 Boxes, 8 in each.....	160
Private Family Boxes, 16 Boxes, 6 in each.....	96
Proscenium Boxes, 8 Boxes, 8 in each	64
Slips.....	130
Pit	800
Lower Gallery.....	550
Upper Gallery	350
Total number....	3060

COVENT GARDEN.

	Persons.
The public Boxes will contain.....	1200
The Pit	750
Lower Gallery	500
Upper Gallery.....	350
Total number....	2800

(From the Companion to the Theatre.)

Mr. Cumberland.—It was reported that Mr. Cumberland had received a handsome present from the Israelites, in consequence of the white-washing, or rather gilding he had given them in his *Jew*. This report induced a gentleman to ask him the question—"No," said Mr. C. "they gave me nothing, and, to tell you the truth, I am rather glad of it, for if they had, in all probability, I should have been indicted for receiving stolen goods."

Expences of the Theatres.—In 1805 Drury Lane Theatre held 3611 persons, when the receipts amounted to £770. 16s. The expences including performers, lights, ground-rent, &c. were upwards of £200 per night. Salaries £740 per week, or about £124 per night. The receipts of Drury Lane Theatre during the four years after building in 1812, were, first year £79,924; second year £78,389; third year £71,585; fourth year £49,586. In 1816, the seven last nightly receipts on Kean's performance (as Sir Giles Overreach, and one as Bertram) were £3984, averaging £569 each night. From a statement of the accounts of Covent Garden Theatre from 1803 to 1809, six years, it appears that the receipt of each season averaged £61,000, and the average profit of each year £8345.

It appears by the pending suit in Chancery relative to Covent Garden

Theatre, that the annual expences of that establishment amounted to an average of about £53 or £54,000, making the nightly expences between £3 and £400. By the same proceeding it appears that the average profits are about £12,000 per annum. The nightly expences of each patent theatre is elsewhere stated to be from 200 to 220 guineas, and Mr. T. Dibdin, who has examined the Drury Lane books, gives the expences of that house at the latter sum.

The Devil in the Theatre.—It is told of some English theatre, that, during the performance of Doctor Faustus, the audience and the doctor suddenly discovered one more and much uglier devil than belonged to the piece, who was dancing and kicking his heels about very merrily with the rest. Immediately on his being observed, he took flight, and, it is added, carried away with him the roof of the theatre. I find this story alluded to in a curious work, entitled “The Blacke Booke,” (a proper depository!) “London, printed in black letter, by T. C. for Jeffery Chorlton, 1604.” “The light-burning Serjant Lucifer,” says of one running away through fear of fire at a brothel, “hee had a head of hayre like one of my divells in Doctor Faustus, when the olde theater crackt and frighted the audience.” The French have amongst them a similar fable. J. J. Rousseau, in his “Œuvres Diverses,” Amst. 1761, vol. ii. p. 186, relates it thus, according to my translation: “I have in my youth read a tragedy called The Slave, in which the devil was represented by one of the actors. The piece was once performed, as I was informed, when this personage coming on the stage, found himself in company with a second devil, the original, who, as if jealous of the audacity of the counterfeit, appeared in *propria persona*, frightened all the people out of the house, and put an end to the representation.”

We insert the following passage from the life of the late Dr. Cumberland, to contradict a very silly anecdote that has been long circulated against him:

“It is not my single misfortune to have been accused of vanity which I did not feel, of satires which I did not write, and of invectives which I disdained even to meditate. It stands recorded of me in a review to this hour, that on the first night of *The School for Scandal*, I was overheard in the lobby endeavouring to decry and cavil at that excellent comedy: I gave my accuser proof positive that I was at Bath during the time of its first run, never saw it during its first season, and exhibited my pocket-journal in confirmation of my *alibi*; the gentleman was convinced of my innocence; but as he had no opportunity of correcting his libel, every body that read it remains convinced of my guilt. Now as none, who ever heard my name, will fail to suppose I must have said what is imputed to me in bitterness of heart, not from defect in head, this false aspersion of my character was cruel and injurious in the extreme. I hold it right to explain that the reviewer I am speaking of has been long since dead.”

Macklin, the celebrated performer, being with a party of friends one evening, was asked, whether Mr. Macklin, the late printseller in Fleet-street, was any relation of his? "No, Sir; I am the first of my name; there was no other Macklin before me, as I invented it merely to get rid of that damned Irish name, M'Laughlin." "But might not such a name exist without your knowing it?" said a dignitary of the church present. "No, Sir," growlingly. "Why, now I think of it," replied the other, there was a printer, towards the close of the sixteenth century, near Temple-bar, of that name;" and appealing to a gentleman present very conversant in black-letter learning, "I believe you might have seen books of his printing." "O, yes," says the other; "several works with the name of Macklin at the bottom of the title-page." Upon this most of the company exclaimed, "Well, Mr. Macklin, what do you say now? Here is proof positive." "Say now, Sir?" says Macklin; "why, all I have to say is, that," looking the two antiquarians full in the face, "black-letter men will lie like other men." This did not, however, interrupt the harmony of the company, and Macklin fell into his good-humoured way of talking again, which he continued to the end of the evening, exhibiting a very uncommon specimen of spirits and conversational talents for the age of ninety-one.

DRAMATIC WORKS LATELY PUBLISHED.

Longinus; a tragedy, in five acts. By Jacob Jones, Esq. Second Edition.

The Stepmother; a tragedy, in five acts. By Jacob Jones, Esq.

The Companion to the Theatres, and Manual of the British Drama. By Horace Foote. This little work is literally what the title-page expresses, a companion to the theatres, and, in addition to a complete history of all the metropolitan theatres, abounds in a variety of matter deeply interesting either to the play-going person or lover of the drama. We have made a few extracts from it, but refrain from taking more, as we think most of our readers will have this valuable work in their possession.

BIOGRAPHICAL SKETCH OF MISS PHILLIPS,

OF DRURY LANE THEATRE.

"The Poet designs for representation, but it is the Performer who gives to the draught a form, a spirit, a countenance, a mind."—MURPHY.

The interesting subject of this brief memoir affords but little of that broad and dazzling material which is calculated to attract the curious reader. She has herself excited a most unusual and deserved sensation;

but we do not flatter ourselves that such will be the lot of her history. Miss Louisa Anne Phillips was born on the 27th of December, 1812, in Little Chelsea, and is the youngest of six children; her father is a geographical engineer and engraver, and formerly resided at Brighton. Like several of the most celebrated of our dramatic heroines, Miss Phillips evinced, at a very early period, a predilection for the stage; for we find that at the age of thirteen she took so great an interest in theatrical representations, and exhibited so decided a passion for the histrionic art, that a friend of the family was induced to apply to Mr. Price, the lessee of Drury Lane, to know whether he would enter into a plan for educating a young person exclusively for the stage. To this Mr. Price, having previously ascertained that the young lady's pretensions to future excellence were not unfounded, cheerfully consented, and warmly interested himself in her behalf. Miss Phillips was accordingly placed under an eminent dramatic professor, and, like the late Miss Macklin, is one of the few instances to be found of a person being educated for the profession. Notwithstanding the ardour and enthusiasm she evinced in the more immediate studies of the histrionic art, the essentials to form a perfect actress were not forgotten, such as the varied accomplishments of singing, music, dancing, &c. in all of which we know, from practical observation, our heroine excels. So great was Miss Phillips's application that the professor who had the direction of her studies, and her friends, thought they would not delay presenting her to the public. Accordingly, on the 13th of September, 1827, she made her first appearance on any stage, at the Southampton theatre, in the character of Juliet. The applause with which she was greeted by a crowded house was confirmed by that bestowed on her other performances, in all of which she was received with that loud and universal approbation, which proclaimed the general opinion of her merit. She played but six times at the Southampton theatre, for her growth was so rapid, and the exertion of playing so great for one of her delicate habit, that her patrons resolved she should go to France, as well to benefit her constitution as for the purpose of studying the best models of French excellence. On her return to England she lost no time in resuming her professional avocations, and commenced an engagement at the Norwich theatre, which she was compelled to throw up, as her voice was completely inaudible in consequence of a chronic inflammation of the lungs, which seemed to threaten consumption. The apprehension of this fearful malady soon subsided, and by the aid of youth, good spirits, and the kind attention of friends, our fair heroine regained her health, and shortly afterwards appeared at the Swansea theatre; where she personated all the heroines for some time with the most unqualified success.

Mr. Price having made his arrangements for Miss Phillips appearing this season at Drury Lane, she was obliged, however reluctantly, to comply, notwithstanding the whole of her practical experience had been

but four months. She accordingly appeared at Drury Lane Theatre on Thursday, October 9, 1828, as Claudia, in the tragedy of *Rienzi*.

As we have to speak so frequently of this lady in our Theatrical Journal, we here make no comment on her acting. We shall sum up this brief sketch by observing, that Miss Phillips is of a tall yet graceful figure, her deportment elegant yet unaffected, and her voice not only possesses great compass but sweetness of tone; this, together with the wonderful talent she has exhibited in several of her performances, induces us to announce, that if she perseveres as she has begun, she must necessarily arrive at the head of her profession, and obtain the deathless fame of a Barry, a Prichard, a Cibber, and a Siddons.

In conclusion, we have the pleasure of remarking that the facility, quickness, and good humour with which she enters into the business of the theatre, the sweetness and conciliation of her manners, and her unassuming candour and gratitude to all who afford her information, have procured her the esteem and admiration of her professional brethren. The following is a list of the characters Miss Phillips has performed in London: Claudia, in *Rienzi*; Mrs. Haller, in the *Stranger*; Mrs. Beverly, in the *Gamester*; Juliet, in *Romeo and Juliet*; Eva, in *Caswallon*; Imogene, in *Cymbeline*; Isabella, in *Measure for Measure*; and Lady Townly, in the *Provoked Husband*.

PROVINCIAL INTELLIGENCE.

DUBLIN.

On Thursday evening, Feb. 26th, Maturin's tragedy of *Bertram*, was presented, and introduced an old favourite to the Dublin audience in the person of Mr. Elrington, who performed the part of the hero; and we can honestly affirm, that whether we consider his natural capabilities, his talents, or those acquirements the result of cultivation, we know of no one more decidedly qualified to succeed in the higher and more intellectual department of the drama. His person and voice are imposing and impressive, while his enunciation and emphasis are clear and correct. Should it be the intention of Mr. Elrington to make the stage a profession, we think we may venture to predict that his success is certain. On the occasion of his second appearance the new tragedy of

Rienzi was produced with brilliant success.

ANOTHER ACCOUNT.

Mr. Elrington made his second appearance at this theatre in the character of *Rienzi*, after a long absence from the stage. We know not how he could have been induced to leave a profession in which he must make his way to its highest honors. He is, we should think, not above thirty-six years of age, while Young, C. Kemble, and the other principal actors, Kean excepted, have passed their fifty-fifth year. Mr. Elrington's *Rienzi* is a most masterly, original, and brilliant part. As he progressed in the play he developed in every scene fresh powers, and was rewarded by the most unanimous bursts of applause we ever witnessed. His scene with the Barons, his pathetic

rebuke of Ursini, his affectionate dialogue with his daughter, and the scene in the fourth act with Angelo, were all classical and in the purest taste; he is throughout this very arduous character simple, natural, and highly affecting. The piece, we are glad to find, will be repeated on Tuesday and Thursday next.

March 7, 1829. On Saturday evening last Miss Foote concluded her engagement, which she accepted for four nights; and we are much gratified at being enabled to state that the second engagement proved even more attractive than the first, and we are confident that could it have been prolonged its succeeding nights would have increased its attraction.

March 14, 1829. Madame Catalani, the wonderful, the transcendant Catalani, made her appearance on Saturday night. She has been engaged at an enormous expence, and affords a further proof of the spirited and anxious exertions of Mr. Bunn to gratify the public. This has been announced, and we believe it, to be the farewell visit to Ireland of the unrivalled singer; and no one who pretends even to any fondness of music, should let slip this the last opportunity of hearing her almost superhuman powers of voice, and the splendid unsurpassed qualities of her tones have made her a standard of excellence, with which all comparison in her art must be instituted, and by which the judgment of those who have heard her must continue to be guided and refined. It is a long time, we will not say how long, since the Empress of song first astonished and delighted us; yet we venture to say, that her powers are still unimpaired, and that her voice and execution are as full and perfect as ever. Since her last visit here she has increased *en bon point*, but she carries herself so much *à la reine*, that she yet excels in grace and dignity. At the end of the second act of the comedy she was led on the stage by Mr. Balls, and was greeted on

her entrance with the most enthusiastic cheering. She sang "Al Fri-onto," a grand aria by Portagallo, in spirited style; and, by the way, her selection of this for her first song, was not inapt, for it was the *Semiramide* of this great master that first introduced her to an English audience. At the end of the third act she sang "Cruda Sorte," by Rossini, in which she beautifully exemplified the *sostenuto* of her voice and the delicacy of expression of which it is capable; but it was in "Sarmiento's magnificent Bolero, al Mesto cor la Place," which she sang at the end of the comedy, that she displayed all the wonders of her delightful art; the distinct and rapid execution, the increasing swell, the amazing run through a chromatic passage of nearly three octaves in which not a note was passed, and the brilliant shake actually electrified the house, and called down a rapturous encore, with which, notwithstanding the vast effort, she at once most kindly complied. Before the farce she sang "God save the King," assisted by the whole company, nothing could exceed the effect she produced in this, not merely by her unequalled style of singing our national anthem, but by the appropriate grace and grandeur of action with which she expressed it. This was also loudly encored, and the demand was cheerfully answered; and here, for the sake of our city, we are ashamed to say, a scene of turbulence and noise commenced disgraceful to the theatre. Some ill-bred fools in a box near the stage, called for "Rule Britannia;" this was at once seized on by the ruffians in the gallery, that public nuisance, and notwithstanding the gentle remonstrances of Mr. Calcraft, who was obliged to come forward, the uproar continued through the whole of the farce, and until the curtain fell. Mr. Calcraft should think more of his business and less of his benefits; the tone and manner of his address was most inappropriate, though

highly conciliating. By apologising for the fatigue of Madame Catalani he conceded the rights of the miscreants who were exciting the uproar to the call they were making; never was it our lot to witness a more unworthy deference to the gallery. We must take this person in hand; his self-sufficiency, where it ought not to be exhibited, is becoming intolerable. The leaders of this disturbance were easily distinguished; they appeared from their dress to be of the better class; one of them wore spectacles, another stood on the seat in a drab great-coat, waving his hat, and a third had his leg over the front, which he continued kicking most diligently, yet the police did not interfere or attempt to apprehend them. The house was crowded with fashion and elegance, as it must continue to be while the wonder remains here with us.

BELFAST.

Feb. 28. It is truly pleasing to us to be enabled to state that the engagement of Miss Foote (which terminated this day) has proved highly successful. The Belfast people are most enthusiastic in her praise.

CORK THEATRE.

The season promises to be one of the most brilliant ones on record; for every night increases in its product to the treasury, and in the satisfaction the performance affords the public. The acting, the singing, and the beauty of Mrs. Waylett, are the theme of every tongue, and every song she sings is rapturously encored, every word she speaks applauded to the echo, and every look is delightful.

PLYMOUTH.

Miss Fanny Ayton made a successful and delightful *debut* here on Thursday evening, March 12th, in the *Marriage of Figaro*; she has since performed

Clari, and Rosina, in the *Barber of Seville*, &c.

BRISTOL.

Signor de Begnis, and the pupils of the Royal Academy, were performing here during the early part of this month.

March 17. Mr. Rayner has been displaying his talent, last week, in Tyke, Zekiel Homespun, Walter, Risk, and several characters in which our admiration has formerly been called forth by the exertions of Emery; and it is but justice to say, that since the days of that estimable actor we have not seen a more successful candidate for public favour in those parts than Mr. Rayner has proved himself.

MR. KEAN.

(From the *Scots Times*.) We lately noticed how ill in health this eminent actor looked when he lately arrived in Rothesay; but we now have the pleasure to state, that the far-famed climate of Bute has operated like a charm upon him, and he is already so far recruited as to be able to accept an invitation to perform a few nights in Dublin. He accordingly proceeds thither immediately. An engagement of the most flattering terms has also been offered to him to perform in Edinburgh; but he has declined it for the present.

BATH.

The performances here have been entirely taken up with benefits. *The Battle of Pullawa* was performed on the 24th, for the benefit of Mr. Bellamy, manager, Charles the Twelfth, by Mr. Montague, and Peter the Great by Mr. Stuart.

EXETER.

March 2. Mr. Dowton commenced an engagement of four nights as Falstaff, in *Henry the Fourth*, and richly

delineated the joyous humour of that "moving monument of fish, flesh, and fowl;" on Tuesday he performed Sir Abel Handy, on Wednesday Sir Robert Bramble, and on Friday closed a successful engagement in the characters of Sir Matthew Scraggs and Mr. Simpson.

March 14. Notwithstanding the manager has used the most spirited

exertions to obtain the approbation of the public by the constant introduction of novelty and talent, we regret to state that the house too frequently exhibits a beggarly account of empty seats. *The Bottle Imp, Youthful Queen, Ups and Downs*, &c. have been produced, and received, we are grieved to add, with the most chilling indifference.

POETRY AND SONGS.

RECITATIVE.

REBECCA.

Oh! adverse Fortune! wherefore in
thine anger

Destroy my hopes for ever?

Let me no longer bend in tame submission,

But, bold against oppression,

With daring heart confront the ills
that fright me.

Come, hated tyrant,

And Virtue's glance shall blight thee.

CAVATINA.

Fortune's frowns the heart may wring,

But the soul can fate despise;

Sorrow hath its piercing sting,

Yet superior to its darts,

Noble minds and virtuous hearts,

'Bove the ills of life can rise.

Ah, let Love, benignant smiling

Cast around its magic spell,

Then shall joy each care beguiling,

In this bosom fondly dwell;

While my heart, tho' death be
nigh,

Tyrant power shall still defy!

NARRATIVE SONG.

REBECCA AND CHORUS.

REBECCA.

Boisguilbert, of guilty fame,

Who, nor fear nor pity knows;

Boisguilbert, whose dreaded name

Terror spreads where'er he goes.

CHORUS.

Boisguilbert, whose dreaded name

Terror spreads where'er he goes.

REBECCA.

He who ne'er was known to spare

Fair in hall, or foe in fight;

Still his presence seems to scare

My very soul with wild affright!

As we journey'd o'er the plain,

Nor dreamt of danger in our way,

The wily Norman, with his train,

Surpris'd and mark'd us for his prey!

We beheld their numbers near—

In vain we strove to shun their sight,

Ev'ry moment grew our fear,

While the foe pursued our flight!

CHORUS.

Ev'ry moment grew their fear,

While the foe pursued their flight!

REBECCA.

Where, alas! for safety hie?

Where the friend to aid our need?

Horrid thought! no hope is nigh!

On, on they come with fellest speed!

One only chance as yet remain'd—

A friendly wood at hand we view'd—

If once its dark'ning shade we gain'd,

Our dreaded foes we might elude.

Closer still their force appears,

Still they track our winding path,

Closer still glance their spears,

Hark! their shout of vengeful

wrath!

CHORUS.

Closer still glance their spears—
Hark! their shout of vengeful
wrath!

REBECCA.

Almost breathless, wild with danger,
I at once leap'd off my stead;
And a kind, assisting stranger,
Nobly help'd us in our need;
Receding fast across the plain,
The sounds we fear now fainter
grow;
With hope renew'd each nerve we
strain,
To 'scape the vengeance of our foe.
Swift and silent on we flew
Until this mansion blest our eyes;

We now defy the villain crew,
Who basely sought us for their
prize.

CHORUS.

They now defy the villain crew,
Who basely sought them for their
prize.

REBECCA.

Let them dare to seek us here,
Our terrors now are at an end;
Their rage we need no longer fear,
The valiant Cedric is our friend.

CHORUS.

Their rage we need no longer fear,
The Saxon Cedric is your friend.

NOTICE TO CORRESPONDENTS.

We have to thank Mr. STAFFORD for his series of articles on the Ancient and Modern English Drama, which we shall feel happy to insert as often as our limits will allow.

We have seen I. P. on the subject of F. D.'s letter, who asserts that the articles alluded to was taken from a defunct publication entitled *The Scourge*, published in 1816.

We beg to inform GEOFFREY MUFFINCAP his amusing Parody will be inserted in our next.

We are obliged to THEATRICAL for correcting our slight mistake, and shall be careful of its occurring again.

APOLLO, on Scotch Music, in our next.

D. Y.'s Theatrical News arrived too late for insertion. We shall feel happy to hear from him again.

We received H. W. B.'s letter too late to attend to his wish in this Number; but next month a Journal of the performances at the principal Minor Theatres shall be given; and at the end of the year a complete list of all the New Pieces brought out at the different London Theatres.

We are sorry that we cannot comply with Mr. Stack's request.

. We should feel obliged to our Correspondents to remit their favours before the 15th of each month.

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for



MISS BYFIELD,

AS REBECCA.

MR KEEBLEY,

AS WAMBA.

in the Opera of the Maid of Judah.

*Drawn from life & on Stone by Esmeijer, for the Dramatic Magazine
London Published May 1852 by Whitaker Treacher & Co. Art. Maria Lane
Printed by G. Baldwin.*



Drawn by Rob^t Cruickshank & Engraved by Rich^d Sanyer.

MISS GOWARD,

as Lisette
in Home, Sweet Home.

London, Published May 1, 1822, by Whittaker, Treacher & Co. Ave Maria Lane.